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cious film in his B&H "70" for NBC-TV News Caravan viewers.

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PUBLICATION OF AMERICAN SOCIETY OF CINEMATOGRAPHERS

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Editorial and Business Office: 1782 N. Orange Dr., Hollywood 28, Calif.
Telephone: GRanite 2135

VOL. 33

MAY • 1952

NO. 5

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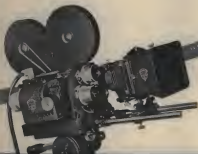
ON THE COVER

TOM TUTTLE, A.S.C. (left), an Indian in Bangkok, lines up a long shot with his camera perched on ledge of ancient Siamese temple in Siam, east Malay border. Picture is first native feature production in color by Sathaporn Pictures Co., Ltd., Bangkok film producer. In center is 20th-Fox writer-director Robert C. North, and at right, *Assault*, native cinematographer—Photo by Paulsen

AMERICAN CINEMATOPHILE, established 1920, is published monthly by the A. S. C. Agency, Inc., 1782 N. Orange Dr., Hollywood 28, Calif. Entered as second class matter May 15, 1952, at the postoffice at San Francisco, Calif., under no. of March 1, 1951. SUBSCRIPTIONS: United States and Foreign: \$4.00 per year. Canada: \$5.00 per year. Europe, Japan: Single copies, 35 cents; bulk orders, 30 cents. Single single copies, 35 cents; bulk orders, 30 cents. Advertising rates on application. Copyright 1952 by A. S. C. Agency, Inc.

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Cinematography

Of Pictures Previewed in

REVIEWS

Hollywood Last Month

CARRINE WILLIAMS—Photographed in black-and-white by William Mellor, A.S.C. Produced by Armand Deutsch for Metro-Goldwyn-Mayer Pictures; directed by Richard Thorpe.

"Carbine Williams," starring James Stewart, Jean Hagen and Wendell Corey, is marked by the same incisive photography that was for Bill Mellor an Academy Award this year for photographic achievement (for "A Place in The Sun") and which made "Westward The Women" a cinematographic milestone.

Stewart plays the part of Marsh Williams, ambitious North Carolina mountaineer jailed on a doubtful charge of shooting a revenue officer and who, while serving time in the penitentiary, developed a revolutionary new type rifle, later adopted by the U.S. government for its armed forces.

The story demanded all the rugged atmosphere of the backwoods locale in which the original incident took place—even to the shabby, filthy atmosphere of the old prison farm where Williams was confined for a time.

Only an imaginative cameraman could have given these scenes the proper atmosphere and mood through skilful application of lighting and camera technique. Mellor has chalked up another Academy Awards nominee possibility with his expert cinematography of this early MGM story—the camera work of which is one of its stiffer attributes.

Highlights are the shots of Stewart confined in the dog-house dungeon, lighting of the exterior shot indoors on the sound stage, and the first atmosphere imparted to the courtroom scenes in harmony with the demands of the script.

SCARAMOUCHE—Photographed in Technicolor by Charles Rosher, A.S.C. Produced by Carey Wilson for Metro-Goldwyn-Mayer Pictures. Directed by George Sidney.

In the color photography of "Scaramouche," Charles Rosher has again excelled himself in camera artistry and has given this top-drawer production the lavish lighting and camera treatment it so richly deserves.

It marks the second time to bat on the MGM lot for this famous story of a Robin Hood character who becomes a clown in order to have revenge on an aristocrat who turns out to be his very own brother. It's replete with exciting sword play, and here Rosher has applied his camera with magnificent skill in order to give the action the utmost in

pectoral impact that builds to a last climax.

Starred are Janet Leigh, Stewart, Ginger, Mel Ferrer and Eleanor Parker. Thanks to Rosher's picturesque technique, the costumes of Miss Leigh and of Miss Parker are breathtaking—delightful both in composition and in the soft, natural color rendition.

Also a photographic highlight are the Newcomb process shots—as MGM technique which seems to improve with every production.

The lavish theatre interiors also demonstrate the fine lighting result obtainable with the new reflected type set lighting recently perfected by MGM's John Arnold and used throughout the "Scaramouche" production.

WALK EAST ON BEACON—Photographed in black-and-white by Joseph Bean, A.S.C. Produced in New England by Louis de Rochemont for Columbia Pictures Corporation. Directed by Alfred Werker.

Louis de Rochemont who used to produce the "March of Time" features which were so successful on the screen, gives this production his customary documentary treatment and therefore the cinematography follows this technique throughout.

Most of the interiors, therefore, are actual locations and these reflect the result of a paucity of lighting equipment that we do not find in interiors shot on the major studio sound stages.

In true documentary style, even the exteriors have all the aspect of newsreel photography, adding further to the flavor of realism that de Rochemont aims for in his productions.

Cinematographer Bean has done a good job technically and mechanically with the camera in timing for the documentary approach.

The story, adapted from The Readers Digest and based on actual facts, concerns the activities of the Federal Bureau of Investigation in tracking down Communist agents operating undercover in this country. It's a fine, informative document—one every citizen should see. There should be more films like it.

Starred are George Murphy, Finley Curran, Virginia Gilmore and Karl Stepanek.

IVORY HUNTER—Photographed in Technicolor by Geoffrey Unsworth, A.C. Arthur Rank Organisation production (Continued on Page 230)



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Hollywood Bulletin Board



RAY REMSHAN (right) last month turned over gavel to Charles G. Clarke, newly-elected president of American Society of Cinematographers.

CHARLES G. CLARKE was elected president of the American Society of Cinematographers last month, succeeding Ray Remshan who winds up his 2nd consecutive term. Election marks the third time Clarke has been voted into the A.S.C. presidential chair. He held the office during 1948, and was re-elected in 1949.

Other new officers elected are: Arthur Edison, 1st vice-pres.; Victor Miller, 2nd vice-pres.; Lee Gaines, 3rd vice-pres.; and Milton Kramer, assistant at-large.

Incumbents re-elected are: Fred W. Jackson, executive vice-pres.; William V. Skull, treasurer; and John W. Boyle, secretary.

The Board of Governors for 1952 include, in addition to the above: Robert DeGraess, Alfred Gilks, Hal Mohr, Sol Polito, Ray Remshan, Joseph Buttersberg, and Leon Sharkey.

Alternate Board members are: Joseph Biroc, Norbert Brodine, William Daniels, Paul Eagler, Sol Halprin, Winton Hoch, Fred W. Jackson, Charles Roher, Philip Tansura, and James Van Trees.

PASSING OF THE GAVEL from hands of Ray Remshan to newly-elected A.S.C. president Charles G. Clarke took place at the Society's installation dinner at its clubhouse in Hollywood the evening of April 21st. At the same time, other new officers for 1952 were duly installed.

A feature of the evening was a demonstration and discussion of the new Anso Color professional 35mm film. MGM's initial Anso Color Production, "The Wild North" was screened. Afterward, A.S.C. associate member Garland Mosner, of Anso's technical staff, explained features of the

company's negative and positive color films, as well as the intermediate films Anso supplies for special effects.

THE A.S.C.'s MAY 12TH meeting is scheduled to be held on stage 2 of General Service studios, during the shooting of the weekly "I Love Lucy" television show, which is photographed by Karl Freund and staff. At that time, the consistent high quality of the show and the excellence of the photography will be honored in a special presentation by the A.S.C. Victor Miller heads a committee working in close cooperation with president Clarke for this special event.

SPECIAL GUESTS OF HONOR at the A.S.C.'s April 12th meeting were veteran motion picture directors Tay Garnett, Howard Hawks and Al Santell.

WILLIAM MELLOR, A.S.C., will journey to Reno, Nevada, the weekend of May 9th. There he will be presented with Reno Chamber of Commerce's annual Silver Spurs Award for the Best Photography of a Western Motion Picture for 1951. Award is result of poll among the nation's leading film critics who voted Mellor's photography of MGM's "Across The Wide Missouri" tops among western outdoor films released during 1951.

FRANK PLANER, A.S.C., wound up the Technicolor photography of Stanley Kramer's "500 Fingers Of Dr. T." at Columbia on April 19th, and planned out of Hollywood the following day for Italy, where he is to direct the photography of "Roman Holiday," which William Wyler will direct and produce for Paramount.

WINTON HOCH, A.S.C., last month returned from a 4-week shooting assignment in Israel, where he photographed extensive exterior and local atmosphere shots for Columbia.

(Continued on Page 190)



JOHN TAKES PEEK—Joseph Buttersberg, A.S.C. (center foreground), seated Queen Juliana as she'll be in back of a scene for "Palace of Sins" through Victor of Technicolor camera, during her recent visit to MGM studio, in Hollywood. Studio head, Don Schary (right), seated next party on second stage with.

SEEING IS BELIEVING!

WHAT THE ANCIENTS THOUGHT...

PLATO (347 B.C.) BELIEVED THAT THE EYE PROJECTED ITS OWN LIGHT, WHICH MET AND BLENDED WITH THE "FORM" THAT WAS THOUGHT TO FLOW CONTINUOUSLY FROM EACH OBJECT OF SIGHT

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BULLETIN BOARD

(Continued from Page 186)

Technicolor production, "Salome," starring Rita Hayworth. Studio reportedly is highly enthusiastic over Roth's camerawork.



LOOKS LIKE LOS LION has cinematographer Harold Linton and his camera crew "lily" on a pond. But it's not a big deal, being a hell in shooting juicy "lily" eggs.

JACK RUSSELL, A.S.C., also was on assignment last month. Russell shot scenes in the Arctic for Lindsey Perwin's Metrogram production, "Arctic Flight."

ARCHIE STOUT, A.S.C., played out of Hollywood April 19th for Honolulu, where he is now directing the photography of the independent production.

(Continued on Page 186)



KARL STRUSS, A.S.C., said above him, was presented one of 10 awards made by Academy of Motion Arts and Sciences for his story, video entered in recent Hollywood competition. Receiving the award in person was Dorothy Hart.

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in Warner Bros.

"Land of the Trembling Earth"



AURICON-PRO 16mm CAMERA

used by Ted and Vincent Saizis in Okefenokee 'gator country

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of this issue!

BOOKS

*Reviews of recent books on
motion pictures and TV*

LENSES IN PHOTOGRAPHY. by Rudolf Knappeke, director of optical design, Eastman Kodak Co. \$2.95

This book has been written to cover those aspects of lenses in photographic optics of interest to the serious photographer, amateur or professional. To accomplish this objective the book approaches the subject in a simple and straightforward manner, and is as non-technical as a complete explanation of the subject permits.

Divided into 12 concise chapters, the volume discusses perspective, light rays and other lens aberrations, light waves and how they behave, definition and resolving power, depth of field, the brightness of optical images, types of photographic objectives, lens attachments, enlargers and projectors, stereo photography, shutters, viewfinders and rangefinders.

Many of the subjects the author discusses are put before the photographic field for the first time. For instance, certain types of perspective distortion can occur with the finest lenses made. Most advanced photographers know about this and recognize some of them. Only a few, however, have anything other than the vague notion about the reasons for these distortions. A similar small number know what to do about avoiding or correcting the difficulties. This book gives the answers to such problems.

NOT BY A LONG SHOT. by Margaret Cusker. Published by Exposition Press, New York \$3.00.

Finished film documentarists bring to audiences everywhere the excitement and adventure of distant places, and supply food for hungry curiosities. They do the very same thing for those who make them.

Filmmaker Cusker has existing and meaningful stories to tell, and she tells them with a writer's flair for their personal drama as well as a trained sociologist's eye for their broader significance. For, when it all began, Miss Cusker and her partner, Mary de Gier, were government researchers; and they were making a season-long study of the dietary habits of the tobacco farmers and fishermen of the North Carolina coast. They were amateur photographers, too; so naturally one product of their women's work was a documentary film, self-planned, self-written, and self-financed, which showed in graphic

human terms the conditions analyzed and described in the official language of their reports. "You Can't Eat Tobacco," they called it, and in film-making and government circles, it was recognized as a considerable achievement. It changed the course of their lives. They joined Eastman Kodak Company's International Film Division. Here they received intensive training in the techniques of documentary film making.

Thus prepared, they went on to make "Not By Books Alone," picture story of the Rochester Public Library; and "Hopi Horizons," a revealing visual record of our American Indians.

Not By A Long Shot is the engaging story of these achievements, a book of supreme interest to all amateur and professional moviemakers. It is illustrated with striking photographs by the author and her associates.

DYNAMICS OF THE FILM. by Joseph and Harry Feldman. Heritage House, Inc., New York \$3.50.

Here is an absorbing book for the lay moviegoer who wants to improve his understanding and increase his enjoyment of motion pictures. Moviemakers, both amateur and professional, also will find it interesting. It differs from many books on the film art in not being written for students of cinema aesthetics but rather for the men and women who like the great popular films.

To appreciate the art of the film, it is necessary first to see how film art differs from literature, drama, and the theatre. The authors clearly establish the differences, and then set forth the peculiar logic of the film. This logic starts with montage, "a method of editing shots so that their connection is not literary but purely filmic," and for once in a book on the motion picture, montage is explained in simple terms.

Similarly, the authors are successful in giving simple explanations of such technical terms as parallel editing, referential crosscutting, and decomposition. The reader is enabled to grasp the basic elements of the film which have no counterparts in the other arts.

Among other topics treated with wide knowledge and exppository skill are lighting, camera angles, the closeup, rhythm, the actor, and sound and speech.

More and more cameramen are switching to **ARRIFLEX 35**

*C. "Art" Carrier, Lansing, Mich.
with his Arriflex 35 through
which he has exposed over half a
million feet of film*



Writes Mr. Carrier: . . . I have been a cameraman since way back. After World War II, I obtained an Arriflex 35 and have used it continuously on assignments for Paramount, Warner, Pathe, Telenews, March of Time, N.B.C. and many others. After 500,000 feet of film this camera is still operating as perfectly as on the day I got it.

I have used the camera at 20 below zero and, in shooting blast furnaces where the wooden tripod legs would scorch unless protected. The Arriflex 35 always came through with "flying colors."

The many exclusive features of the Arriflex 35 are what first attracted me to this wonderful camera. Its reflex shutter shows me exactly what I am getting with any lens, and it permits me to "follow focus" while I shoot. In fact, I judge exposure on the ground glass, and have not used an exposure meter in years.

Changing a film magazine or flipping the lens turret takes only a matter of seconds. Everything is ready for finger-tip control, and the entire camera is beautifully balanced for hand-held shooting.

A cameraman's work is very demanding . . . and, a camera which simplifies his problems is mighty welcome. That's the way I feel about my Arriflex 35. I affectionately call it:

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SEVEN YEAR-OLD Navajo-like Minter has a profound opinion on his costume parents. "Come! Time for him to go to school and he gets his feet hot! he's hot out of white man's clothes."



SCHOLARshiper here, difficulty handling the Indian act, who yearns for the simple life of his pre-choke days. The school teacher persuaded him to stay by producing him with a new pocket watch.

"NAVAJO"

Photographed in the rugged beauty of Arizona's Navajoland, this film will stand alone on Virgil Miller's eloquent black-and-white photography.

By HERB A. LIGHTMAN

GIVEN THE SAME script, it is not likely that any major studio, with all its unlimited resources and facilities, could have matched for sheer quality the little independent production "Navajo" just beginning to make a dent on movie audiences of America. Reviewers are unanimous in their acclaim for the picture's photography—the work of Virgil Miller, A.S.C.

"Navajo" started out very much like any other Hollywood motion picture

production, except that the cast and crew were small in numbers by comparison, and the equipment taken on location consisted of the very barest of essentials. It was the initial independent production of former actors Hall Bartlett and Norman Foster, and was filmed almost entirely on location in and near the Navajo Indian reservation in Arizona.

But what began as a normal photographic assignment for director of photography Miller ultimately became

one that revealed all the genius and resourcefulness, not to mention the versatility, that marked him one of the industry's top cinematographers a few years ago.

Miller came out of semi-retirement to photograph "Navajo" for his old friend Bartlett, and the step seems destined to lead him back to full activity again as director of photography of feature films. On this assignment, Miller not only photographed the picture but doubled in brass as actor, prop driver, and camp cook—all as result of unexpected exigencies which arose and repeatedly called up all the resourcefulness of the little production company struggling against nature's elements far out on the Arizona desert wastelands.

The company encountered surprises, disappointments and frustrations with uncommon frequency almost from the very beginning, yet it seems that these very frustrations only stiffened their resolve to accomplish what they had set out to do and resulted in the single,

MORSE-BLANKS wagon fitted with automobile wheels and tires provided transportation for the company. Driving in formation is Virgil Miller's assistant, Ernie Smith, while beside him sits the Indian boy. Miller is just behind him.

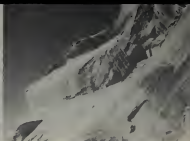


ARRIVING on location, the camera equipment is assembled while director Norman Foster checks the Indian boy's resources for continuity. Often the boy would become sick, suddenly start humming alone. Quite unobtrusively brought him back.





BUT THE LAD can stand the confinement of school no longer. He escapes and begins the odyssey 25-mile trek homeward alone. The initial setbacks start off in earnest.



THE LAD LEADS them through dense canyons and up precipitous cliffs. The rugged "Shan" affords director of photography Virgil Miller some of the most thrilling outdoor shots seen in movies in many years.

strikingly beautiful film which has impressed cosmopolitan critics everywhere.

Following the initial press preview, "Navajo" has been honored with a number of distinguished awards for its excellence. It received a top award in the last Edinburgh Film Festival. It was awarded a Gold Medal by *Paramount Magazine* as the "Outstanding Family Film of the Month." Following this, the picture received the Exceptional Merit Award of the Protestant Motion Picture Council. And the following publications cited "Navajo" for their respective Picture of the Month or Picture of the Week awards: *Woman's Home Companion*, *American Magazine*, *Quack*, *Scholastic Magazine*, *Boy's Life*, *Redbook*.

(Continued on Page 215)

VRIGEL MILLER, A.S.C., veteran cinematographer of more than 250 motion pictures, proves, with his stunning camera work on "Navajo," that old timers never lose their touch. Film reviewers from coast to coast have lauded the photography of this initial independent production of Hal Rosson and Norman Foster.



WAILING canyons and equipment up sheer cliffs become a daily chore in which every member of crew and cast, led by a hard Miller, despite his years, scrambled up and down the hills with all the agility of his youthful assistants.

HERE the crew pauses for a "gasber" as location in Canyon de Chelly, Arizona. Left to right are Norman Foster, director; Hal Rosson, producer; cameraman Virgil Miller (pulling on pipe); and editor Grady Sachs.





VERIVISION modification of the British Weston Type K reversed camera for stereofilm photography. Camera is turned 90° and images are picked up by the twin lenses through the adjustable mirrors. Note that the viewfinder, above the screen, has been turned a full 90°.

Stereofilm Making With The VeriVision Camera

Twin-lens camera simultaneously photographs two images, one above the other, on one filmstrip, eliminating "movement parallax."

By DR. F. A. WEBER

Director, Festivals Exhibits, The Bronx Museum

NINETEEN-FIFTY-ONE might be said to mark the year in which stereo motion pictures got their most impressive start toward practical application, both for military uses and for entertainment. Already in the United States, England, and Holland producing companies have been formed for the purpose of turning out large scale film productions in stereo. The success of the stereo motion picture exhibitions at the Festival of Britain last year greatly stimulated this trend.

Much of the history of the development of stereo movies in the United States has been covered in the two articles by J. A. Norling which appeared in the February and March issues of *American Cinematographer*. A great deal also has been done in advancing practical stereofilm making in Europe, particularly in Holland. Holland is a

very good point for international observation of such developments. Here, for example, we have established Veri-Vision Holdings, a small private research group which I head, and which employs a number of experts in a continuing research toward the further development of stereofilms.

To date, some standards relating to stereofilms have been internationally agreed upon, at least among European stereo experts. These are:

Focusing Method: As no commercially acceptable autovision method has been developed as yet, the principal method of viewing 3-dimensional films is with the aid of Polaroid spectacles. (Our research group, however, expects to have good, economically usable autovision grids ready in about a year for screens up to 6 or 7 feet in width—adequate for non-theatrical exhibition

of stereofilms. Also, improved Polaroid spectacles of a higher light yield are reportedly being made in West Germany by the Kautmann Works.)

Image Size: All present stereo methods involve a light loss of about 60%. Thus, to get sufficient light to the screen it is generally accepted that each image (L or R) has to be of full aperture dimensions, i.e., 16.08mm x 22.05mm for 35mm film, with an acceptable tolerance of downward of 15%. For 16mm stereofilm, only two full images (each 7.42mm x 10mm) are acceptable.

Single Filmstrip: Here in Europe, where stereofilm development has a long history, it is now generally accepted that both stereotaking (the photography) and stereoprojection should be done by means of a single film. This insures true position of the left and right images in relation to each other, easy printing on existing types of film printers, and a commercially acceptable method of projection. The single filmstrip system combined with full images automatically leads to alternate positioning of the L and R images on the film.

Stereotaking Formula: No agreement has yet been reached internationally about the method of photographing stereofilms. At the moment there exist at least 5 methods: American, Dutch, English, West German, and Russian. All agree, however, on the point that for closeups very small stereobases (interocular distances) and stereoaangles (the angle between the two optical axes going from camera to object) have to be used in order to avoid excessive distortion. In my opinion, the Dutch "mini-basemangle" formula (part of a "methode" patent) gives by far the best results.

With this formula, created by Reijnders, I produced and directed in 1950 a 34-minute reversed type stereofilm. This was printed on two 16mm filmstrips (half of it in color). A wide range of subjects, from international motor races and military training to yachting and scenes of a concert hall were taken with out any rearranging of the subject, and always instantly. Closeups, semi-closeups and longshots follow one another with effortless ease, any amount of interruption being possible.

All subjects have their full natural depth—perceivable whether one sits 6 feet or 100 feet away from the screen. There is no eyestrain at all, and all images stay within the border of the screen and seem to extend from there backward.

It was observed that the stereofilms exhibited at the Festival of Britain, and made according to British ideas, cause eyestrain. Often, also, the subjects appear to jump far forward out of the screen, and seem to have exaggerated depth. (Continued on Page 239)

ARROW POINTS to the "Hoodini," patent hand lamp developed by Frank Planer, A.S.C., for producing artificial candlelight in eyes of a player filmed close up. Here Planer plays light on eyes of Frederic March for closeup of "Death Of A Salesman."



ALMOST EVERY cinematographer has a "gimmick"—some gadget or idea which he uses more or less exclusively to achieve some special emphasis in photography. With Frank Planer, A.S.C., it's the "Hoodini"—a small lighting unit which he holds by hand when photographing a closeup, reflecting light into a player's eyes to add sparkle to the features.

Planer has employed the Hoodini in almost every picture he has photographed in Hollywood, including his most recent—"The 5000 Fingers of Dr. T." which he recently completed for Stanley Kramer at Columbia Studios.

The lamp got its name through an off-hand remark made on the set one day by a fellow-craftsman while observing Planer crawling beneath the camera with the lamp, as a closeup was being shot. Planer was watching the actor closely and moving the light carefully, keeping it directed on the actor's cbs. Observing this, his fellow-worker dubbed him "Hoodini" after the famed magician. Later, the term came to be applied to the lamp itself.

The lamp is about 12 by 4 by 4 inches in size. Made of sheet metal, it has a curved reflector surface. The front is covered with a panel of diffused glass and there are slide tracks which take a narrow spot glass diffuser panel. Light source consists of two 110-volt 60-watt lamps, each controlled by a separate switch. The unit invariably is

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New Glamour For Closeups

Director of photography Frank Planer uses unique hand lamp to impart sparkle to eyes of players in closeup cinematography.

By ARTHUR ROWAN



THE HOODINI (above) is hands of director of photography Planer reflects light into eyes of Charles Laughton for a closeup for "The Blue Veil."



PLANER applied the Hoodini to color photography for first time recently when filming "The 5000 Fingers Of Dr. T." Technicolor production for Stanley Kramer.



"IN ONE SHOT what another in the royal hierarchy, there is caught in the subtleties of color some striking characteristics of the place, the season, the state of weather and even the time of day." Scenes show President Truman and family greeting Royal couple (left) and arrival of couple in Quebec for Sunday church services.

New Color Deal

Greater range revealed in "Royal Journey"
travel film photographed on new Eastman
color negative by Osmond Borradaile, A.S.C.

On Sunday, March 6, 1952, *Bosley Crowther*, drama and cinema critic of the *New York Times*, devoted his column to lauding the color photography of Canadian cameraman Osmond Borradaile, who filmed the visit to North America last year of Britain's new Queen and her husband, the Duke of Edinburgh. Here is points up the outstanding qualities of the new Eastman color film, the full text of Mr. Crowther's column is reprinted here through the courtesy of the N. Y. Times—ED410R.



OSMOND BORRADAILE, A.S.C., used a portable Arriflex 35mm camera with a special gateback mount most of the time in photographing the color traveleogue "Royal Journey."

THE TRULY amazing quality of the color photography in the factual film "Royal Journey," now at the Em Hasey Guild, should arouse everyone in picture business to a renewed realization of the basic fact that movies have in their ability to throw color onto the screen. And what is more, it should fill with confusion and cause to blush with shame those craftsmen who have been contented with the color they have given us up to now—at least, the outdoor color, upon which nature has legged that they improve.

For here, in this documentary record of the visit of Britain's new Queen and her husband, the Duke of Edinburgh, to Canada and the United States last fall, is revealed—quite as much by chance as we gather, as through the use of a new type of film—what can really be done with color to enhance and enrich atmosphere. In one shot after another in this royal traveleogue—which happens to give, incidentally, a remarkably sympathetic view of a couple of potent young people doing an obviously tough and tedious job—there is caught in the subtleties of color some striking characteristics of the place, of the season, the state of the weather and even the time of day.

Have you noticed in color pictures how the time never seems to change—how it is always high noon, when it isn't nighttime—and how the weather is almost always clear? (When it isn't, of course, it is usually obvious that the scene has been shot in a studio.) Well, in this actuality picture, shot almost wholly on the run by camera men of the National Film Board of Canada, racing along with the royal entourage, you get the golden luminousness of a

(Continued on Page 215)

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WHEN prints of good quality are being televised, there should be no need for monitors to also directly reflect brightness of directly and directly a television in the film itself.



THERE STILL is wide variation in standards of individual TV stations. Attempts to continue which ultimately will lower transmission quality that filmed programs deserve.



SURELY shows that no two TV stations achieve the same in televising films. This suggests the need for standardization of film equipment and transmission methods.

Normal Cinematography Best For Television Films

Lack of standards and too much knob twisting by station monitors, not inferior photography, responsible for poor transmission quality of television films, survey shows.

By ARTHUR MILLER, A.S.C.

THE FIRST COMPREHENSIVE survey of the technical requirements of motion pictures for television has been completed in Hollywood by a special research committee of the IATSE Studio Photographers' Local 659. Purpose of the report books that of supplying answers to many problems besetting TV stations and producers of video films alike, was to determine if TV film require a lighting and photographic technique different from that employed in making theatrical films.



ARTHUR MILLER
A.S.C.

The result was a long and interesting study of television over a three-year period. As chairman of the committee, I became perhaps the most avid watcher of TV programs in Hollywood with

probably the highest score in "air time" of any video viewer. This was necessary, of course, in order to study the quality of TV films as they come over the air, the type of films generally being televised, and to observe which lighting formulas and camera techniques produced the best results for television films.

A most interesting thing happened about the time the survey had been in progress six months. After having observed on my home receiver countless "westerns" and other "old Hollywood films"—the quality of which was dubious to say the least—see evening there came over the air a feature-length motion picture which was remarkable by comparison. It was "Tomorrow Is Forever," produced by R.K.O. in 1945 and photographed by the late Joseph Valentine. It was clear and sharp, virtually as good as any picture one would see on a motion picture screen.

The question naturally followed: "How come this old picture came over television with such fidelity?" It resulted in an important discovery in our survey: that much of the poor quality of video films as observed on home receivers is due to faulty electronic systems of the telecaster, to poor judgment of the engineer handling the monitor controls in the station, or both. Further study revealed that a given film televised by one network station appeared differently on home receivers than when televised by another station. The difference lies in the difference in equipment, in the difference in the standards established by each station's engineers. In short, much of the trouble still exists because of the lack of standardization in the television industry.

Perhaps the strongest point here is the fact that a new factor enters into the televising of motion pictures—the privilege voted in the network's engineering staff to control contrast and shading as TV films are being broadcast. As long as this condition exists, there can be no fancy lighting of TV films. The producer of television films must recognize the fact that lighting effects on a small screen should be kept to the minimum.

The survey further revealed that some TV stations have improved their equipment to the point where reproduction quality of TV films is identical with the photographs. These stations for reasons of their own do not share their technical secrets with other stations, which are lagging in the televising quality of films.

This at once suggests that the photographic quality transmitted by some TV stations does not represent a true repre-

duction of the film cameraman's work. To emphasize this fact, it is interesting to note the results of one special survey we made of films made especially for TV. We conducted a test of the various film stocks currently used in the production of motion pictures for television, to determine which film or combination of films gave the best results. We encountered cameramen and TV film producers who preferred DuPont negative and positive exclusively; others who preferred DuPont negative, with prints made on Eastman positive; while still others preferred both Eastman negative and positive. All claimed their combination gave the most ideal results.

So we took a typical DuPont negative of a popular TV film show and a typical Eastman negative of another show to a major laboratory in Hollywood, which does most of the processing of locally-made TV films. Here we had prints made in various ways: an Eastman positive print of the DuPont negative; a DuPont positive of the Eastman negative. Then we made prints on Eastman positive of the Eastman negative, and a print of the DuPont negative on DuPont positive. Following this we had the lab make a special print which they believed was the kind everybody was asking for—an extra soft print.

All these prints were then taken to a local TV station and put on the air after the regular programs had ended for the night. Those on our committee viewed the results on their home monitors in their own living rooms. Of all of the prints, the one that gave the best results was the normal print made from a normal negative, and without the station engineer once touching the monitor controls. The point is that the very same technique was employed in the production and processing of this film that would have been employed in making a regular theatrical film.

During this survey, I personally studied just about every TV film show made in Hollywood, looking at the pictures on my home receiver, then noting the comparison in a projection of the films on a movie screen.

The production methods of each TV film producer were studied. I spent days with each company on the sound stage, studying the lighting employed, the way the cameramen and assistants operated, and observed the direction, etc.

Obviously the complete, multi-page report resulting from our survey is too voluminous to reproduce here, and I can only summarize some of the most important conclusions reached as result of the study. In addition to those observations already mentioned above, other conclusions are:

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Television Film Production

By LEIGH ALLEN

APRIL PRODUCTION ACTIVITY: The following cinematographers were actively engaged in Hollywood during the past month directing the photography of television films:

ROBERT DEGRASSE, A.S.C., "Andy" series for CBS-TV, at Hal Roach Studios.

JACK GREENHALGH, A.S.C., 26 half-hour "Banner of The Jungle" series pictures at KTTV station, for Arrow Productions.

JOHN MARTIN, "Wild Bill Hickok" series of half-hour telepics at Sunset Studios, for Wm. Braddy Productions.

ROBERT PITTSCH, A.S.C., "Lone Ranger" series of half-hour telepics at General Service Studios, for Jack Chernik Productions.

LUCIEN ARRIOL, A.S.C., "Rebwood" series of half-hour adult dramas at RKO-Pathe Studios, for Bing Crosby Enterprises.

KARL FREUND, A.S.C., "I Love Lucy," half-hour comedy series at General Service Studios, for Desilu Productions.

LESTER WHITE, A.S.C., "Dangerous Assignment," half-hour adventure series at Goldwyn Studios, for Donkey Development Corp.

KENNETH PRICH, A.S.C., "Family Theatre" series of half-hour dramas at Jerry Fairbanks Studios.

JAMES VAN TREES, A.S.C., "Groucho Marx Show," half-hour comedy series at NBC Studios, for Filmcraft Productions.

WILLIAM BRADFORD, A.S.C., "Arnie Oakley" series of half-hour westerns for Flying A Productions.

JOHN BOYLE, A.S.C., "Big Town" series of 26 half-hour dramas at General Service Studios, for Coase-Krause, Inc.

LEONARD CLAREMONT, "Man Of Tomorrow," series of 15-minute telepics for Hour Glass Productions.

WILLIAM HICKNER, A.S.C., "File Of Jeffrey Jones" series at KTTV Studios, for Lindsay Parsons Productions.

ELLY FREDRICKS, series of half-hour adult dramas at Eagle Lion Studios, for Revue Productions.

WALTER STRENDE, A.S.C., "Mystery Theatre" series, also the "Beulah" series of telepics at Hal Roach Studios, for Rokeed Reed Productions.

JOE NOARK, series of westerns at Goldwyn Studios, for Roy Rogers Productions.

ERASMO STINE, Telecriptions series at for Seander Telecriptions.

STUART THOMPSON, A.S.C., "Electric Theatre" series at Eagle Lion Studios,

for Screen Television Productions.

JACK MACKENZIE, A.S.C., "Rocket Squad" series of half-hour adventure pic at Hal Roach Studios, for Showcase Productions.

ELMER DYER, A.S.C., "Craig Kennedy—Criminologist," series of half-hour adventure telepics at Key West Studios, for Adrian Weiss Productions.

BENJAMIN KLINE, A.S.C., "Finside Theatre" series at Eagle Lion Studios, for Frank Wisbar Productions.

DANIEL CLARK, series of half-hour dramas for Ziv TV Productions.

CURT FETTER, "Circus Kid" series of half-hour telepics for Ziv TV Productions.

ROBERT BROUNT, A.S.C., "Rocket Squad" series of half-hour telepics at Hal Roach Studios, for Showcase Productions.

LUCIEN ARRIOL, series of half-hour telepics dramas at RKO-Pathe Studios, for Luscor Productions.

HENRY FROELICH, A.S.C., series of half-hour TV dramas at Motion Picture Center, for Edward Lewis Productions.

FAYE BROWN, A.S.C., "Crossroads, U.S.A.," for Screen Gems Productions.

Another new TV film production company will bow in Hollywood about June 1st when Howard Wrench of Fidelity Pictures starts cameras rolling on a series of 30-minute TV films starring Constance Bennett. Shooting will be done at Motion Picture Center.

"I Love Lucy" show finally caught the discerning eyes of Nielsen Pollsters, who put it at the top of the National Nielsen Ratings last month. The show belatedly there all along! Karl Freund, A.S.C., directs the photography.

S.M.P.T.E. convention in Chicago last month devoted more than 25% of its program to matters relating to television. Even tied off first day with 15 speakers reading papers on television problems and developments.

Bonnet-Moscow Company in conjunction with Tele-Vax Co. of Mexico City, is scheduled to produce a series of telepics in Mexico for release in the U. S. Mexican cameramen and technicians will be used.

Lucien Arriol, A.S.C., is set to shoot the initial pilot film for BCE on May 28th.

American Cinematographer Award



The American Cinematographer Award, one of which are presented annually to the Top Ten films selected by a jury of Hollywood cinematographers. Here among those selected in the yearly competition.

THE AMERICAN CINEMATOGRAPHER magazine in association with the American Society of Cinematographers again this year has singled out for recognition the movie-making talents of twenty of the nation's leading movie amateurs. The Top Ten winners in American Cinematographer's 1952 Amateur Motion Picture Competition each will receive a gold American Cinematographer Award. The makers of the next ten best films will receive Honorable Mention certificates.

One thing that is becoming more and more evident in these yearly competitions is that while the volume of entries has decreased, the quality of the individual films is improving steadily. We thus find more and more films with sound in one form or another, and more amateurs making pictures with the sound recorded on the film.

All this indicates a more serious attitude on the part of amateurs making films for competitions, and it certainly indicates that sound in all its phases rapidly is assuming a major place in the activities of movie amateurs every-

where. It should be emphasized here, however, that sound is not a major factor in the evaluation of films submitted in our yearly competitions, although its contribution to a film is fully considered. In other words, a good film well filmed—if properly planned, organized, photographed and edited—competes on equal terms for a place among the Top Ten with films having synchronized sound.

We are sorry that only one 8mm film made the Top Ten this year. We want 8mm filmers to know that in this competition their films compete equally with sixteen. This year it just happened that there were a greater number of good 16mm films than good 8mm films.

The Top Ten award winners are:

ALL IN A DAY, 575 ft. 16mm Kodachrome with synchronized sound on magnetic wire, entered by O. L. Yapp, Salt Lake City, Utah.

A STORY OF A DIRT JOCKEY, 1,000 ft. 16mm black-and-white, with sound on film, submitted by John E. Cowart, Atlanta, Georgia.

IN FANCY FREE, 640 ft. 16mm Koda-

chrome, with sound on film, submitted by Glen H. Turner, Springville, Utah.

MAKE MINE MUSIC, 150 feet 8mm Kodachrome, silent, submitted by George A. Valentine, Glastbrook, Connecticut.

PHILADELPHIA STORY, 640 ft. 16mm Kodachrome, with musical accompaniment on discs, submitted by Samuel R. Fox, Brooklyn, N.Y.

ROMANCE OF GLoucester, 690 ft. 16mm Kodachrome, with sound on discs, submitted by Bert Sokoloff, Brooklyn, N.Y.

THE SAIL DUCKLING, 399 ft. 16mm Kodachrome, with sound on film, submitted by Drury Plumber, Salt Lake City, Utah.

SPEAK TEST FIRST, 1,100 ft. 16mm Kodachrome with synchronized sound on tape, submitted by Leon Padlock, Inglewood, Calif.

VENEZIA, PRINCE OF THE ANDRATIC, 600 ft. 16mm Kodachrome, silent, submitted by Oscar H. Horowitz, Newton, Mass.

WATERS OF LORON, 1,200 ft. 16mm Kodachrome with synchronized sound on magnetic wire, submitted by Al Morton, Salt Lake City, Utah.

... these are the Top Ten for 1952.

Cited for Honorable Mention are:

ACAPULCO—MEXICAN DIVA, 750 ft. 16mm Kodachrome, with sound on discs, submitted by Harold C. Banner, Los Angeles, Calif.

A MIDSUMMER NIGHT'S DREAM, 600 ft. 16mm Kodachrome, silent, submitted by Norrell W. Tate, Los Angeles, Calif.

EMERALD STARWAY—SILENT SEAS, 800 ft. 16mm Kodachrome, silent, submitted by William Griffith Hehn, Seattle, Wash.

GOLDENLOCKS AND THE THREE BEARS, 300 ft. 16mm Kodachrome, silent, submitted by Joseph Lowry Fischer, Venice, Calif.

IN THE SKY OVER MIAMI, 275 ft. 16mm Kodachrome, with sound on magnetic wire, submitted by George Metz, Hollywood, Florida.

THE BLACK SATYRELL, 285 ft. 8mm Kodachrome with sound on magnetic wire, submitted by Al Londrann, Salt Lake City, Utah.

THE THING, 800 ft. 16mm Kodachrome with sound on film, submitted by Les Calton, Los Angeles, Calif.

TULIPS, CANALS, AND WOODEN SHOES, 700 ft. 16mm Kodachrome, silent, submitted by Oscar H. Horowitz, Newton, Mass.

VACATION HIGHLIGHTS OF 1950, 990

Winners

in 16mm Kodachrome, silent, submitted by Fred Evans, Sherman Oaks, Calif.

WHILE GOD BATHS WASHINGTON, 400 ft 16mm Kodachrome, silent, submitted by Leo J. Hoffman, New York, N.Y.

Reviews of the previously-named American Cinematographer Award winners follow.

ALL IN A DAY—Consistently good photography marks this humorous document of the trials and tribulations that beset a man who goes fishing despite the objections of his wife. Overruling his wife's plea that he take her to visit her mother, the man sets out on his trip early the next morning. His first disappointment comes when the pal who was to accompany him bows out. Setting out alone, trouble comes in bunches. He gets a ticket for speeding, then a flat tire, and when he arrives at the lake selected for fishing, the boat is flooded with water. After bailing it out, the man rows out on the lake, forgetting his lunch, tackle, etc., and he must return to shore—further building up his state of high badness. Before night falls, he's fallen in the lake, not to mention the fact he caught only a fish, so he returns home a sadder but wiser man. But even then, his troubles are not over. His wife, who promised he'd "be sorry" for going on the trip, locks him out of the house in the closing scene he finds solace in his little son, who remains his only friend.

One outstanding feature of this film is the maker's ability to cut scenes as he shoots. Result is each scene dovetails simply with the next, and this greatly simplified, we are sure, the task of editing the film.

A STORY OF A DISC JOCKEY—John Cowart, who has been making movies only a few years, demonstrates with this sound-on-film production that he has all the makings of a real professional. Cowart was an award-winner last year, an honorable-mention winner the year before. This is his most pretentious effort to date. If nothing else, it proves that the lone cine amateur can produce serious films if he has the imagination plus the ability to organize his friends and associates in his projects. Cowart evidently has a well-knit organization of friends whose interest in amateur movies is as avid as his. Most of those who aided him in last year's production are in there pitching again this year.

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TOP TEN

WINNERS IN

AMERICAN CINEMATographer'S 1952 ANNUAL AMATEUR COMPETITION

★

ALL IN A DAY

O. L. Tapp

A STORY OF A DISC JOCKEY

John F. Cowart

IN FANCY FREE

Glen H. Turner

MAKE MINE MAGIC

George A. Valentine

PHILADELPHIA STORY

Samuel R. Fass

ROMANCE OF GLOUCESTER

Bert Seckendorf

THE SAD DUCKLING

Dorothy Plummer

SPEAR THAT FISH

Leon Paddock

VENEZIA, PEARL OF THE ADRIATIC

Oscar H. Borovitz

WATERS AT LODORE

Al Marston



IF IT IS true that to make a successful amateur film requires teamwork between different kinds of artists, then is the creative cooperative work let an unknown other amateurs who may be interested in scripting, acting, direction, editing, etc.

IN THE EARLY days of amateur movies, the secret was in the technical side of film making, in the ability of the filmer to catch significant scenes and beautiful scenery. Today, the less amateur must show all-around versatility.



Needed — A New Deal For Serious Amateurs

Swedish amateur reports a decline in interest among amateurs similar to that in the U. S.; offers some solid ideas for infusing new life into the universal film making hobby.

By M G LIVADA

Director, Stockholm Education

THE ARTICLE by Alvin D. Roe, which appeared in the July 1953, issue of *American Cinematographer*, dealt with the declining interest among amateur movie makers for their hobby. The conditions revealed by Mr. Roe are not confined to American movie makers alone, but apparently are valid throughout the whole cine amateur world. As an example, whereas there have been an average of 90 competitors in the Swedish Annual Film Competition in recent years, the number of participants in last year's Competition dropped to 17.

I shall try to analyze the causes of this decline and to offer suggestions that may tend to remedy the situation.

First, the technical equipment at the

amateur's disposal and the continuing improvement of the standards of amateur films throws the cine amateur of today into a grave dilemma. He has to choose between working alone and working within a film society or cine club. He has to decide between employing more help and assistance, more resources, both technical and economical, and the loss of his independence and his individuality as a film maker. If he follows the advice of Pierre Boyer, as related in Mr. Roe's article and which proposed that individual amateur movie makers unite and work collectively in the production of worthwhile films, he must endure all the formalities which working with a film society brings, and if he is compelled to work thus, there

cannot be too much enthusiasm and phantasy left.

I do not deny the importance of the facilities and other benefits which a film club offers; but I sincerely confess that it seems to me that club-made films invariably try to follow the historic development of the film instead of opening to a new road and new horizons; for the amateur film, in my opinion, must possess—before any technical superiority—courage, phantasy, and personality. And if, in such quality, the professional touch is added, with the time, then we may speak of it as an ideal amateur film. The question is, is a compromise possible between team-work and one man's desire for self-expression through film? And if it is, in which way?

I dare to affirm that a compromise is not only desirable but even possible. But for its attainment we need:

- a) A new type of film society
- b) A new type of film competition
- c) Improved competition awards
- d) A better means of contact between individual movie makers

To elaborate:

(Continued on Page 224)

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MAXIMUM up-and-down range of boom of the new Houston-Fearless model TC-1 camera crane is shown in photo above and of right boom may be rotated full 360°. Crane's two rigid dual rubber-tired wheels, affords choice of synchronous or differential steering.



A NEW CAMERA CRANE for both motion picture and television cameras is introduced this month by Houston Fearless Corp., Los Angeles. Known as the Model TC-1, the crane possesses unusual versatility and maneuverability, permitting use of the camera in making very high or very low "on the air" fluid-motion shots. It affords smooth vertical tilt and horizontal panning, long or continuous running dolly shots or any combination of these camera movements. All operations are smooth, steady, extremely quiet and almost effortless.

Principal feature of the TC-1 crane is its counterbalanced boom which is mounted on a mobile chassis by means of a rotating center column. The camera and the cameraman are supported on a rotating mount on the forward end of the boom, balanced by lead weights in a box at the rear of the boom. Accurate balancing makes possible raising and lowering of boom manually with little effort. The boom can also be rotated full 360° with similar ease.

The camera platform, with the cameraman seated comfortably behind the camera, rotates independently of boom for horizontal panning, propelled by the cameraman through use of foot pedals. Movement of crane over stage or sta-

dio floor is done manually by means of a push-bar at the rear. The crane rolls easily, smoothly, and quietly on rigid hard-rubber-tired wheels, dual mounted. Steering is by means of a wheel at the rear. Two types of steering are available: 1) synchronous, with all wheels parallel and turning simultaneously. This permits straight-line tracking in any direction. Also 2) differential steering, in which the front wheel turns in opposite direction to those at the rear when negotiating a turn. This feature allows maximum maneuverability of crane in tight areas, turning on its own radius. Either type of steering is immediately selective by means of a lever.

A two-man crew can easily handle the crane—one to move crane into position and to maneuver the boom, and one to operate camera.

Further details may be had by communication with the manufacturer at 11806 West Olympic Blvd., Los Angeles 64, Calif.

CAMART PRODUCTS

NEW COLOR DEAL

(Continued from Page 506)

sparkling fall afternoon—so genuine that you can feel it—at a memorial ceremony in Ottawa.

On the deck of a naval cutter pushing out into Vancouver's Strait of George, you swirl fog rolling in from the Pacific and see the ugly gray haze of fine rain. And up in the cold Lauerstein Mountains you are smothered in bluish-white snow as you follow the royal visitors on a one-horse sleigh ride through a frosty wonderland. Finally, in by far the most dramatic and exciting sequence of the film—which, of course, was arranged by nature with the cameramen rapidly on hand—you stand by as the bewitching couple board a tender in Newfoundland's Portugal Cove and go off in a howling sou'wester to reach their ship across a sea of storm-lashed waves.

We cite these stunning manifestations of climate, weather and time to point up the wide range of sensitive and dramatic stimuli that color can provide—a range that has barely been suggested in most of our previous color films. Actually, this happy demonstration is not altogether due to the much greater "latitude" inherent in the new Eastman color process used, a process that works on the principle of exposing one color negative (which is not only more sensitive but more mobile), from which positive prints are made. It is due, in some part, to the pressure under which the cameramen worked, being forced to shoot stuff under circumstances at which the ordinary color camera man would seef.

For instance, the scenes in the Lauersteins—the sleigh-ride scenes mentioned above—were shot in complete desolation by the chief lensman, Osmund Bernadotte. He figured the weather was so terrible that he couldn't get a thing, but he had some film in his camera so he shot it anyhow. They say that he practically fainted when he saw the beautiful prints that came from the lab.

This is, of course, the lesson that directors and camera men must learn—to reach for effects with color in full confidence of the responsiveness of their film. Whereas, in average outdoor shooting, they wait for conditions to be ideal for replicate them with false lighting, the demonstration has now been made that they can actually look for poor conditions in which to capture shades of atmosphere and mood.

Control in the studio is one thing—and is not to be scorned, by any means. We have seen some hardware examples of the dramatic use of color on the



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studio stage. One hit is currently eye-dead in Metro's "The Belle of New York," a story-wise mediocre musical, now at Lowe's Stage Against a dark-blue backdrop, a black shadow constantly looms. Suddenly a stab of white light hits it and reveals it to be Fred Astaire in a white linen suit and white straw boater, all ready to go into his dance. The effect is electrifying. This sort of thing can't be beat.

But, in outdoor shooting, the field is open, and we are very happy to report that pictures will soon be forthcoming on which this new basic process has been used. We are eagerly waiting for them. Maybe we'll see a real down.

"NAVAJO"

(Continued from Page 263)

Seventeen, *Esquire*, *Audio Visual Guide*, *Catholic Messenger*, and *Saturday Review of Literature*.

The story theme of "Navajo" can trace a seven-year old Indian boy, Son of the Hunter, who lives a pastoral existence in the reservation wilderness with his nomadic family until one day he is "captured" by the white men and sent off to school. His glowering but passive resistance to his hated captors, his reluctant introduction to the white man's beliefs and shower baths, and the hair-raising chase over the cliffs which he leads the authorities after his escape from school, add up to absorbing entertainment that is refreshing in its off-the-beaten-track appeal.

Playing the lead role is a young Navajo mopeet, Francis Kee Teller, who was an embarrassment and difficult to handle as the fecked lad in the story. Chosen from a group of un-schooled Navajo lads who never had heard of movies before, and perhaps yet do not understand what all the movie shooting on their reservation was about, Francis was at best a doubtful candidate for the role. But after reports on the first rushes were telephoned to producer Bartlett, any doubts about the lad's screen appeal evaporated into a new atmosphere of optimism.

While "Navajo" owes much of its dramatic force to Norman Foster's incisive direction, it is equally a cameraman's picture—and one cannot praise too highly the superb technical skill with which director of photography Virgil Miller has recorded the breath-taking scenery on film. Other reviewers have called Miller the "sunken star" of the film, and with good reason, for his inspired photography all but steals the show.

The picture was filmed in a primitive area of rugged cliffs and canyons about

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100 miles from Gallup, New Mexico. The main locations include Chaco (a small trading post), the awe-inspiring Canyon de Chelly, and ghostly Death Canyon where a band of Navajos once holed up and resisted Kit Carson for three years until betrayed by another tribe. Here the intrepid Hollywood production crew lived and worked under the most primitive conditions during the three months of shooting. Here there were no "accommodations," in the usual sense of the word.

The production was filmed during the late autumn months. The main hardship was the extreme cold which often froze the car motors every night and played hob with the camera. Earlier the company had been warned they must leave the Canyon before a certain date or risk being snowed-in for the rest of the win-

ter. When they had not finished shooting by that date, they decided to take the gamble and continue shooting. They just managed to get out before the first snowfall.

In the sub-zero temperatures the camera motor failed and the batteries gave out. Production was held up until another motor and batteries were flown from Hollywood to Winslow, Arizona, and transported by car to the location. Much of the action in the picture takes place high up on cliffs, which made it necessary for the heavy Hollywood studio-type camera to be completely dismantled and packed by the crew up the side of the mesa. At such times, cut and crew were constantly endangered by avalanches of falling rock.

Cinematographer Miller supervised the company by the same-fused manner and

speed with which he scaled the sheer cliffs. Many years before, when he was photographing a series of Westerns, his mountain peak ability to negotiate the cliffs earned him the nickname of "Split Hoof." His athletic maneuvers on the rocks during the filming of "Navajo" made the nickname popular again.

To film the picture's few interiors (inside the trading post and the school), Miller used five ordinary photo-flood lamps. A constant nuisance was the fluctuating electrical current which often raised the light level to change radically in the middle of a take. The company was not equipped with portable generators or batteries large enough to run their lights as booster-lamps outdoors—a real necessity when shooting during late afternoon or evening hours. Miller was obliged to do the best he

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could with existing natural light and no
filters—and he did very well indeed.

Not all of the problems were photo-
graphic, however. Because the Indian
school authorities would not permit any
of their students to take a leave-of-
absence for the purpose of becoming
movie actors, it was necessary to select
a boy of preschool age to play the lead.
Young Francis Kue Teller, like the other
Navajos in the cast, spoke no English
whatsoever, and it was necessary to have
an interpreter available during shooting
at all times. The only white man Francis
had ever previously known was the
teacher who, incidentally, plays the part
of himself in the film, but the boy had
the inherent Navajo hatred for all white
men.

None of the Indians employed in the
picture had ever seen a motion picture,
and they were at a loss to understand
why they had to repeat each bit of
action several times. They often would
go on a sit-down strike, refusing to
carry on further with such "foolishness."
When the little boy grew tired of acting
he would quit and set off for home on
foot, even though it was 35 miles away.

In such emergencies, producer Benlett
would have to play football with the lad
until he became co-operative again.

The old Indian who plays the role of
the boy's grandfather (a famous power-
ful medicine man of the tribe) had to
be paid a bale of hay and a sheep before
each day's shooting. He, too, often would
go tired of it and quit. The producer,
director and cameraman would then
have to use the utmost diplomacy to get
him back in the cast. On one occasion
he developed a grudge against director
Foster, after which he would take direc-
tion only from producer Hall. The old
Indian further complicated matters by
cutting off his hair halfway through the
production, holding up the schedule
and a wig could be flown in from
Hollywood.

On some days the little Indian boy
would not start work until he had been
fed quantities of strawberry pop and
Cracker Jack for "breakfast," which in-
variably made him violently sick on
the way to location. However, the sym-
ptom of this malady never caused him to
change his strange diet. "We lived in
constant fear that the boy would be-

LOYALTY-PROGRESS-ART — CREED OF THE A.S.C.

By JOHN ARNOLD, A.S.C.

WITH THE ELECTION last month of
officers and members of the board of
directors of the American Society of
Cinematographers, its Society reaches
another milestone in its long and suc-
cessful history—its 33rd anniversary.
On this occasion it is timely to review
the purposes and the creed of the So-
ciety, oldest organization in the motion
picture industry.

The Society's constitution, estab-
lished, as one of its chief objectives,
the advancement of the art and science
of cinematography; to maintain the
honor and dignity of the members of
the cinematographic profession, and to
cultivate and maintain goodwill be-
tween directors of photography and
other members of the great motion pic-
ture industry. These aims are summed
up in the Society's creed: Loyalty-
Progress-Art.

Criticism of the motion picture in
drama and of its people often occurs
because the spotlight is ever on Holly-
wood. Sometimes this criticism arises
from within the industry, sometimes
from outside. True to the A.S.C.'s
creed, Society members have not only
rarely become involved in such criti-
cisms, but have been the first to expose
those who would attempt to smear
or belittle Hollywood and its loyal
workers. This vigilance must be con-
tinued. The loyalty for which the

A.S.C. stands must remain a para-
mount objective.

Today, just as in the early days of
the A.S.C., the Society and its mem-
bers are contributing much in the pro-
gress of cinematography, enabling the
industry to meet ever changing trends
— trends which have seen sound, then
color, and, most recently, television
challenge the progress of the motion
picture industry. Among the members
of the A.S.C. are many who have made
significant contributions to this
progress.

The Art of cinematography also con-
tinues to advance, thanks to the in-
genuity, intelligence and integrity of
Hollywood's veteran directors of pho-
tography. Today, due in no small way
to the efforts of these men, color mo-
tion pictures have become the indus-
try's most significant artistic achieve-
ment. Sound gave the movies its voice,
but color has brought to motion pic-
tures more genuine emotion than any
other factor.

And what about tomorrow? Mem-
bers of the American Society of Cinematographers, with their vast ex-
perience and their resources of tech-
nical knowledge, will continue to
contribute substantially to the indus-
try's progress. Loyalty—Progress—
Art, as always, will influence this
continuing march forward.

before the best docked at the island. On another occasion, when shooting in a remote Pacific Northwest location, a 104-foot camera tower toppled over, smashing the camera. Miller took the shattered machine apart and worked from 8 p.m. to 2 a.m. getting it back into working condition.

Still active as ever in the industry, Virgil E. Miller, A.S.C., can look back over 50 years of Hollywood picture-making and point with pride to the many outstanding feature productions which he has photographed—but of none can he be more justifiably proud than "Navajo."

STEREOFILM MAKING WITH VERIVISION CAMERA

(Continued from page 204)

The 16mm test film mentioned above was exhibited in 1949 in The Hague, Holland, and in 1951 in London and Coventry, England, before assemblies of experts. It is the opinion here that the photography of practical stereo feature films, as well as industrial and documentary stereo films will have to be done along the lines suggested above to assure an acceptable film product. To be universally acceptable, a stereofilm camera should offer stereobases from as small as $\frac{1}{4}$ -inch up to about 8 inches (or more), and stereoauges from 0.5" to 3" or more.

In 1951, I saw reason for applying for patents in various countries for a universal stereofilm camera using single 35mm film, and which takes automatically two full images on the single filmstrip. Thus, "movement-parallax" between the L and R images is avoided. Stereobases and stereoauges between the above named limits are made possible with this camera. It should be noted also that the same focusing system is applicable to photographing 16mm stereofilms.

The VeriVision camera—VeriVision is a registered trademark—consists of a modified standard 35mm motion picture camera. The modification is applicable to most standard motion picture cameras such as Mitchell, Bell & Howell, Wall, DeSire, Newman-Snyder, Askania, Arriflex and Cameraflex.

The modified camera is mounted on a special stereobase, having two fixed-illuminated plane mirrors, as may be seen in the accompanying photo. At the back is a six-sided ruler calibrated to predetermined stereobasing formulas, each of its sides corresponding with one focal length of the set of lenses used. Thus the cameraman need only see that this ruler is properly positioned with relation to the pair of lenses in taking position on the camera, and to place the sleigh (movable base), bearing the larger of the two mirrors, opposite the number giving the distance from camera to object in feet.

Turning (rotating) the six-sided ruler on its longitudinal axis automatically adjusts the stereobase. When a focusing shot is to be made, the sleigh is moved

along the ruler in the appropriate manner. That is all. No calculations (other than that necessary to determine the distance of camera to object) are necessary. Thus anything—that is, any subject or action—can be shot instantly. The small, negligible vertical parallax caused by the use of two lenses one above the other may, for very special purposes, be corrected automatically.

The steps necessary to modifying a standard 35mm motion picture camera for the VeriVision stereofilming method are as follows:

a) The film transport mechanism must be redesigned so that two standard frames of film instead of one are pulled through the movement at one stroke—the stroke being 38.60mm.

b) The film gate aperture has to be doubled in size in order to permit exposure of two standard frames of film at one time, with the usual dividing-line of 2.97mm provided in between the frames.

c) The camera viewfinder must be turned 90° and remounted in this position, as the camera is used 90° to normal when photographing stereofilms. (See Illustration.)

d) The single lens mounting must be replaced with a new twin lens mounting, providing for two lenses one above the other, as may be seen in the illustration.

Stereo systems which provide for photographing two images at the same time through one lens have proved unsatisfactory. Use of the single lens results in serious image deformations of a trapezoid character, as well as loss of light. Fortunately, the best results in stereofilming follow the use of wide-angle lenses. Thus, for instance, two 28mm f/2 lenses can be used. Lenses up to 75mm in length can also be used for 35mm films.

The two lenses must be mounted in the camera with perfectly parallel optical axes, the internal distance being 19.00mm. A blackened separation over the total length of the lenses and extended to the division between the two-frame aperture in the gate (with a slit for the shutter, of course), is necessary in order to keep each image free of interference from the other.

The standard lens diaphragms can no longer be used. These must be replaced by wafer-type calibrated diaphragms. Of course, with this method of mounting, there is a small measure of vertical parallax; however, this amounts to only 1/3" at 1 meter distance, and diminishes rapidly to only 33" at two meters distance. This parallax is substantially corrected during projection of the film, when the two images are superimposed on the screen. It is also possible to introduce a method of automatic correction in the stereobase adjustment. It should be noted that the camera itself also is placed on a sleigh to permit adjusting its position in relation to the small plane mirror, according to the length of the lenses used.

Present plans of VeriVision Holdings call for licensing camera manufacturers to modify their own cameras for stereofilming by the VeriVision method. Such an arrangement already has been made with one English manufacturer.

In order to project VeriVision stereofilms, certain modifications of standard projection are necessary. These include the use of sprockets of double diameter (or a change in gearing) to produce twice normal film transport; replacement of the standard gate with a double gate, so that one L and one R image are projected simultaneously; and the installation of a double prism at a suitable distance before the projection lens. The standard projector lens and lamp-house are not changed.

GLAMOUR FOR CLOSEUPS

(Continued from Page 205)

connected through the dimmer bank so that its intensity may be varied at will.

Actually, says Planer, the Houdini reflects rather than directs light; his purpose is to put a tiny dot of light known as a "candlelight" in the pupils of the eyes of players in closeups. It's an important compositional touch that adds much to the attractiveness of a player's expression—a touch that was used by great painters and portraitists long before there were motion picture cameras. Planer has simply applied to cinematography a favorite trick of the old masters, using a unique light source of his own invention. "I could achieve the same effect with a lighted match," Planer said, "but no need to risk burning my fingers every time I shoot a closeup when there's electricity at hand."

The lighting effect by the Houdini is not to be confused with that of the well-known eyelight, used by every studio cinematographer and also by Planer. It is not a "fill light" and its

purpose is not to iron out wrinkles nor eliminate bags under the eyes.

The significant touch it gives is only effective if the light remains in the eyes throughout the take. This means that if the player moves appreciably in the closeup, the light must move with him in order that the pin dots of catchlight will remain constant. For this reason, Flaner always handles the Headini himself. It is probably the only lighting on the set not handled by a gaffer and is indeed truthfully outside the realm of the gaffer's operations. On the set, as the camera operator keeps the lens focused on the action, Flaner invariably will be seen, light in hand, crouching low in front of the camera, lying on his back or crawling on his stomach as the take is being recorded, keeping the light from the Headini directed on the player's eyes.

While this light adds a flattering note to a player, it cannot be used on all eyes. On dark or "black" eyes of extreme brightness the little dot of light over-emphasizes the eyes—"Gives them a villainous appearance," says Flaner. It's ideal, however, for all gradations of brown and blue eyes.

The Headini is just one of those little ingenious tricks that make a cameraman an individualist—causes him and his work to stand out a little stronger than the rest. Flaner's photography in recent years has been rated among the best. Some of it has won national awards. Recent credits, in addition to "5000 Fingers of Dr. T" previously mentioned, include "Decision Before Dawn," "Death of a Salesman," "The Blue Veil," "Cyrano De Bergerac," and "Champion."

Flaner was the Hollywood Foreign Correspondents' Annual Golden Globe Award in 1950 for his photography of "Champion," again in 1951 for "Cyrano De Bergerac." This year the same award was presented him for the photography of "Death Of A Salesman." He also won the 1951 Loek Award for photography of "Decision Before Dawn." In all these pictures, Flaner says, his faithful Headini contributed considerably toward the photographic quality of the closeups.

AWARD-WINNERS

(Continued from Page 217)

The picture is a bold undertaking for Cowart. The synchronized sound, the lip-sync dialogue, all are vital to the story. Indeed, the sound recording is an outstanding accomplishment in itself.

The story concerns an incident involving a psychopathic criminal at large. It is told partly by a radio narrative during

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his nightly program and through flashbacks of the action itself. All action takes place at night, which placed an added burden on the abilities of Cowart. Nevertheless, his lighting of the night shots, both indoors and out as good as one sees in theatre films today.

The closings of the radio narrator could be cut a little tighter, thus speeding up the pace, but that is about the only serious criticism one can find with this unusual amateur production.

IS FANCY FREE—Like John Cowart, mentioned above, Glen Turner has, in a remarkable short time, established a reputation for turning out prize-winning films. Although he entered American Cinematographer's annual competition for the first time this year, he has twice during the past three years won top awards on the annual Ten Best competition of the Amateur Cinema League.

Like Cowart, Turner also is fortunate in being surrounded by enthusiastic and capable associates who gladly lend their time to the production of his serious 16mm films.

"In Fancy Free" is a fantasy, imaginatively planned, photographed, and edited, which portrays the day-dreams of a young woman as she sits by the window looking out on her garden. Nearby objects, such as a Buddha, a porcelain figure of a dancer, a flower, and the passing of friends by her house set her to reflecting on her greatest wish—to be a dancer. She becomes absorbed in these dreams as a participant and the dancers she imagines are laid against colorful and symbolic backgrounds.

As the picture unfolds, sarcasm by a young woman with a remarkable appealing voice tells the story of the young girl's desires, and then in the closing sequence, we learn in a brief heart-tugging climax that the girl, a cripple, can never take part in the activities of her dreams.

The production is replete with effect lighting and special photographic effects—a forte which Turner ably established in his earlier productions. The dancer members demanded skill both in direction and execution; and the musical score, especially prepared by members of the student orchestra of the college where Turner is an instructor, is a vital and moving contribution to the picture.

MIKE MINE MAGIC—George A. Valentine long has been one of the nation's leading 16mm movie makers, because of his knack for consistently turning out capsule movies with a punch, which have won numerous awards. In "Mike Mine Magic" Valentine has scored again with an appealing story of a lad who craves the possession of a magic wand, and thereafter brings to reality numerous wishes of his and those of his brother and sister. Valentine has a sick

way of injecting humor and also a surprise last-minute gag into his movies. His 16mm color photography is consistently good and his editing and titling, as always, is skillfully done.

PHILADELPHIA STORY—Sam Foss, having captured some remarkable footage of the Ice Follies in 16mm Kodachrome, set about to weave these shots into an interesting continuity with a logical story line. The director of the ice show summons to his office two likely prospects for one of his ice numbers. When the young women arrive, he projects 16mm movies of his show in order to demonstrate the numbers in which he wishes the girls to take part. When the film ends, the girls agree to join the show and sign contracts—a simple story thread on which the shots of the Ice Follies were deftly strung.

The camera work on the Follies numbers is just about tops. Exposures in all anyone could ask for and each number is carefully choreographed and later edited in a slick manner that gives the illusion it all was carefully planned production.

ROMANCE OF GLOUCESTER—Bert Sordendorf is at his best documenting interesting places and events of this kind of ones, and in editing and titling such films to impart sustaining interest on the screen. In "Romance of Gloucester" he has focused his camera on both the interesting places and much of the contemporary life of Gloucester. His discerning lens brings analyzing realistic sequences of activities of Gloucester natives, instead of the one-shot treatment so often accorded such material by the uninitiated cine filmer. Result is, one experiences something in viewing this picture on the screen. Sordendorf's photography is clear-cut, discerning, and shows good taste in composition.

THE SUE DUCKLING—Dorsey Plander credits Hy Knauck as associate cameraman on this unusual film, which demonstrates excellent miniature settings, lighting, and camera treatment. Together, the two have given one filices something new to top in amateur movies. A sound-on-film production in 16mm Kodachrome, the narration is a modest job and contributes considerably to building and sustaining interest in the picture.

At the picture unfolds, the narrator tells of the barnyard hen with a lone egg that failed to hatch. But presently the egg sits, cracks open and out steps a young duckling, to the consternation of both the mother hen and her barnyard associates. The unhappy duckling immediately takes to the farmyard pond and sets off at once to explore it. A mighty storm comes up and lightning sets fire to the trees and shakes surrounding the pond. The duckling, now thoroughly frightened, is caught in the

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inferno, but escapes unscathed, and slung back to the peace and quiet of the barnyard.

All of the action was staged on table-top sets built in a garage by Flander. His camera work in this short-range work is excellent and his lighting effects masterful.

SPEAR THAT FIN!—Few professionals have yet brought to theatre screens such scenes as Leon Paddock has captured in this enterprising 16mm color film. Using underwater camera equipment which he designed himself, he and an associate journeyed to the west coast of Mexico where they took the camera underwater and shot scenes of sturdy swimmers with water-popples and swim fins exploring the marine life of Mexico's off-shore waters. Shown are divers using spears and spear guns in hunting prize fish, and one diver's encounter with devilfish and other unusual marine life. The climax is marked by a duel between a diver and a shark, with the diver knifing the shark and bringing it to surface.

The color photography is some of the best taken underwater camerawork yet to be seen. It demonstrates unusual skill as well as the filer's knack for obtaining excellent exposures with color film in the admittedly difficult conditions which underwater invariably presents.

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adequately to the screen presentation enhancing the continuity of the slick editing of this picture.

VENEZIA, PEAK OF THE ASIATIC—Oscar Horowitz, in his second world travels, gives us the benefit of his discerning eye with a studied and beautiful account on color film of the beauties of Venice, Italy. In this picture, he especially demonstrates his technical knack for searching out the most dramatic points of interest and for capturing them with his camera in such a manner that even without a running commentary, the picture has unusual appeal. The secret, of course, is Horowitz's trick of following up his shots with more descriptive shots, in order to tell the complete story. Every sequence, no matter how brief or what the subject, is complete—sufficient. His compositions are artistic, adding much to the interest of the picture. Considering that he spent but two days in Venice, he has achieved a remarkable documentary of this beautiful and interesting city.

WATERS OF LOOSER—Unlike most letter carriers who go for a hike on their vacation, letter carrier Morton and a party of friends set out on a boating adventure down the Colorado river during his 1950 summer vacation. Morton recorded the adventure from start to finish, and edited the footage into an absorbing documentary having many thrilling moments. Although the picture is a little slow getting started—the preparation and get-away sequences being somewhat overly-lengthy—the picture, once the boats get underway, is packed with interest and not a few thrills.

It must have been a momentous job making movies on such an arduous journey, for it was often a tough enough job just to keep the boats afloat. Staging the boat action in the rougher waters required infinite patience and camera skill, but Morton has been rewarded with some excellent shots of his fellow-boaters navigating the dangerous rapids.

Morton shot the picture on 16mm Kodachrome at 24 fps., hoping later to combine the narration on a second print. At present, the narration is recorded on wire and synchronized with the picture.

Limited space here precludes anything but brief comment on the Honorable Mention film: Herold Ramser's "Anapalco — Mexican Riviera" is a beautiful Kodachrome documentary of the colorful Mexican resort city. Newell Tate's "A Mohammed Night's Dream" has some outstanding photography in which distortion lens attachments were used for some fantastic effects. William Rahn's "Emerald Stairway—Sulu Seas" is a 16mm Kodachrome documentary of

life and scenes in the Philippines, and notable for its consistent color quality and expert photographic treatment. Joseph Fischer's "Goldilocks And The Three Bears" is an unusual amateur at-tempt in which the filmmaker and his associates staged the age old nursery tale in miniature, building all the sets, props and the marionette figures themselves. A drawback in the lack of sound narration or continuity titles George Merv offers a masterful job of photography in his travel film, "In The Sky Over Miami." Al Landena's "The Black Satchel" is a perceptive photoplaylet in 8mm color, showing good camera work and direction.

Leo Colala's "The Thing," is an ambitious effort in a storylike production, dramatizing excellent camera work. Oscar Horowitz clicks with a second entry in this competition with his "Tulips, Canals and Wooden Shoes," documentary on native Holland. Fred Evans' "Vacation Highlights" records the family's experiences on a trip east to pick up a new car at the factory, with humorous touches and a surprise gag at the finish. Leo J. Briffman's "What God Hath Wrought" pictures some of the wonders of Nature, with emphasis on the mighty Niagara Falls. His color photography is excellent.

There'll be another competition next year. The editors therefore take this opportunity to invite all readers of American Cinematographer who are amateur movie makers, to start now and plan a film entry for next year's competition. There are ten gold trophies and ten honorable mention certificates to shoot for; and besides, entering a film affords you an opportunity to have your work evaluated by one of Hollywood's most renowned directors of photography, who each year comprise the jury that selects the Top Ten films in American Cinematographer's Annual Amateur Motion Picture Competition.

NEEDED—A NEW DEAL

(Continued from page 217)

a) In most of our amateur film clubs, you find only camera owners, and these at different levels of ability. Under such circumstances to try to shoot a cooperative film is as difficult as organizing an orchestra where everyone is a conductor. It is quite logical that a nice club should be organized among men who have the same interests. But the idea retains its validity only in long as these men are willing to vary their experiences, seek advice and mutual criticism about their own films. But it is a difficult task one undertakes when he asks the other fellow to put aside his

camera for awhile and serve as director, actor, grip, or film editor in a project or filming project—an activity that may take weeks or even months.

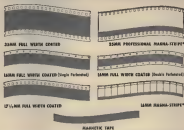
The solution might be to broaden the scope of and the requirements for admission to a film club or society. If it is true that a successful film demands teamwork between different kinds of artists, then to this creative cooperative work let us welcome others who may be interested as amateurs in script-writing, acting, directing, editing and so on. In this way film societies will no longer be camera owners' clubs but really creative film societies. In such groups, sub-groups can then be organized according to member's ability, scope and resources—groups in which everybody will be absorbed in his favorite phase of the hobby and personal interests.

b) In my opinion, competitions are no longer favorable to the lone cine amateur. In the beginning, the accent was put on the technical side of the film—on the ability of the filmer to record significant scenes and beautiful scenery, to observe life and nature and put them on film. Nowadays standards are higher and the amateur must show his all-around versatility. Amateurs must compete alone or together in all of the film-making departments: scripting, photography, directing, editing, acting, etc. Competitions are led more from an artistic point of view. The struggle for artistic cooperation throws the individual amateur into a society where he finds hardly a solution to his problems. Therefore, a suggestion might be to divide competitions into two classes: for club films and for individual movie makers. For the latter, competition could be based eventually on a given shooting script, in which the amateur may demonstrate his knowledge in all departments of film making. In such instances, all competitors would start on an equal basis—the only real difference between them being their ability to translate a given story to celluloid.

c) A competition ought not to reward the best movie makers only. It should provide all participants with incentive and, more important, with creative and constructive criticism of their films. All those participating in a competition should receive a certificate indicating their participation; also a few words in a letter commenting on their films, pointing out reason for their failure, and suggesting ways to overcome them. In film competitions, the jury evaluating the films represents the national audience—the audience an amateur film rarely reaches. The amateur movie maker must get something from this experience, something which

(Continued on Page 227)

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Columbia

- FRANK PRINCE, "The 1000 Fingers of Dr. B." (Technicolor) (Technicolor) with Peter Lord Hanes, Mary Brady, Thomas Betsy, Ray Davis, director
- HENRY FELLER, "The Pallbearer," (Color by Process) (Technicolor) with George Montgomery, Helena Carter, Sidney Hillman, director
- WILLIAM BARBER, "Wages of Sin," (Color by Process) with Gene Autry, Gail Davis, George Archambault, director
- LEOBARD LANTON, "The Outlander," (Color by Process) (Technicolor) with Randolph Scott, Claude Rains, Ray Higgins, director

Metro-Goldwyn-Mayer

- GEORGE FEGAN, "The One Footed Boy," (Technicolor) with Ruby Williams, Victor Mature, Walter Pidgeon, Mervyn Le Roy, director
- ROBERT FLAHE, "Lulu," (Technicolor) with Lulu, Lulu, Mel Ferrer, Zsa Zsa Gabor, Charles Walters, director
- WILLIAM DWIGGS, "Flycatcher Adventure," (Technicolor) with Spencer Tracy, Gene Tierney, Van Johnson, Clarence Brown, director
- WILLIAM MILLER, "Lucky From The Press," with Shirley Warren, Ricardo Montalban, Harry Tover, William Wellman, director
- PAUL C. VOGEL, "Two For Me," with Peter Lindbergh, Jane Green, Gig Young, Don Weis, director
- JAMES RITCHEY, "The Prisoner Of Zenda," (Technicolor) with Stewart Granger, Deborah Kerr, James Mason, Richard Thorpe, director
- ROBERT STURTEVANT, "Tribute To A Bad Man," with Lela Tufts, Kirk Douglas, Walter Pidgeon, Vincente Minnelli, director
- RAY JUNG, "Sky Fall Of Venus," with Joe Sterling, Gordon Carpenter, Kenneth Wynne, Norman Foster, director
- PAUL C. VOGEL, "Raggle Gadget," with Peter Lindbergh, Janice Rule, Allan Davis, director

Monogram

- RICK BEMILL, "Army Flight," (Lundby Process) with Warren Martin, Lela DuBois, Irving Scott and Lew Landau, director
- HARRY NICHOLS, "The Rose Bowl Story," (Technicolor) with Marshall Thompson, Vera Miles, Natalie Wood, William Desautels, director
- KENNETH MULLER, "Behind the Wall," with Wild Bill Huffer, Phyllis Gates, Lewis D. Collins, director
- HARRY NICHOLS, "Army Band," with Shirley Coleman, Kaye Stargis and Mary Kaye Ford, Landau, director

Paramount

- LEOBARD LANTON, "Tropic Zone," (Technicolor) with Ronald Reagan, Rhonda Fleming, Lynn B. Foster, director
- GEORGE BARBER, "Road To Bali," (Technicolor) with Bob Hope, Bing Crosby, Dorothy Lamour, Hal Walker, director

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- HARRY SHARROW, "Hill Christmas Adventure," (Technicolor) (General Cinema Prod.) with Danny Kaye, Fanny Gersager and Jean Marie, Charles Victor, director

20th Century-Fox

- LEON SHARROW, "The Snows Of Kilimanjaro," (Technicolor) with Gregory Peck, Susan Hayward, Betty King, director
- MILTON KAGANIS, "Monkey Business," with Larry Green, Gage Rogers, Marilyn Monroe, Howard Hawks, director
- HARRY JACKSON, "Pony Soldier," (Technicolor) with Tyrone Power, Patsy Edwards, Joseph M. Newman, director
- CHARLES G. CLARKE, "Sally and Sonny Forever," (Technicolor) with Gloria White, Ruth Harker, Henry Kotler, director
- LEO TOWER, "My Wife's Best Friend," with Anne Baxter, Macdonald Carey, Casey Adams, Richard Sale, director

- LEOBARD LANTON, "Night Without Sleep," with Linda Darnell, Gary Merrill, Ray Baker, director
- LEON SHARROW, "Tonight We Sing," (Technicolor) with Egan Pinner, Roberta Peters, Marshall Lerner, director
- ROMANUS GRONWALL, "Bloodhounds Of Broadway," (Technicolor) with Gene Gaynor, Scott Brady, Herman Rosse, director

Universal-International

- MILTON KAGANIS, "It Happened One Night," with Irene Dunne, Jean Rogers, Jean Evans, Arthur Lubin, director
- LEONARD BERRY, "147 Research The Sea," (Technicolor) with Robert Ryan, Susan Ball, Budd Boetticher, director
- LEOBARD LANTON, "Boone Goes To College," with Edmund Gurney, Gene Pennington and Charles Drake, Frederick de Cordova, director
- CLIFF SMITH, "Wilde and Joe Back at the Front," with Tom Cowell, Harvey Lembeck, George Sherman, director
- RICHARD MURPHY, "Huge Lady," with Leona Young, Jeff Chandler, Alex Nicol, and Frances Dee, Joseph Pinner, director
- LEON SHARROW, "Gas Head," (Technicolor) with Burt Reynolds, John Adams, John McArthur, Ronald Walsh, director

Warner Brothers

- WYNDEN CARNE, "The Story Of Will Rogers," (Technicolor) with Joan Wyman, Will Rogers, Jr., Michael Carter, director
- EDWIN DELPA, "The Miracle Of Our Lady Of Fatima," (Warner-Color) with Gilbert Roland, Susan Whitney, John Boston, director
- TEO MCCOY, "Danger Forward," with Carol Wilde, Steven Cochran, Karl Malden, Phyllis Baxter, Lewis Seiler, director
- WILLIAM CLINE, "April in Paris," (Technicolor) with Doris Day, Ray Bolger, David Butler, director
- JOHN SMITH, "The Sea Matron," (Technicolor) with Allen Ladd, Virginia Mayo, Joseph Cotton, Gordon Douglas, director
- EDWIN DELPA, "The Springfield Rifle," (Warner-Color) with Gary Cooper, Phyllis Thaxter, Andre DeToth, director

Independent

- KENNETH MULLER, "Hilltop," (Lundby Process) with Shirley Maerz, Joan Leslie, Ward Bond, Charles M. Warren, director
- KENNETH MULLER, "Pony Soldier," (The Fred Fox Prod.) with Joseph Lyles, Tanya Wright, Andrew Stone, director

NOTE: Names of A.S.C. Directors of Photography who were engaged in the photography of films for television last month will be found in the "Television Production column" on page 309.

NEEDED—A NEW DEAL

(Continued from Page 25)

can help him and lead him progressively forward in his hobby. I confess that all this would impose a burden on competition officials and jurors, but then, much work also lies behind every competitor's film.

d) There long has been a vital need for a more lively and freer circulation of the best amateur films of all countries. I am aware that today this is by no means a simple problem. In the beginning there should be some means of exchanging between countries the best films of their national amateur contests. Perhaps it will be possible to secure an international agreement through UNESCO providing for free circulation of amateur films for non-commercial use. Although international amateur film contests have a special significance, most of them fall in their function if not their objectives mainly because they are viewed only by the jury established to evaluate the films for awards. This situation is as abnormal as would be the international Olympic games viewed only by referees.

Amateur movie making has reached an impasse. In order to revitalize it and to keep it alive, the answer is not organization but rather reorganization—of the amateurs themselves, of film societies and clubs, and of national and international competitions. *American Cinematographer* magazine is to be commended for opening up a discussion on this vital problem, which surely may be solved through international efforts on the part of all amateur movie makers.

Magna-Stripe Was First

Reeves Soundcraft Corp., New York City, has had available commercially, as Magna-Stripe magnetic sound film and film striping service for more than 18 months. Company reportedly was the first to develop and employ the 50-mil half track and presently is the only company employing use of the balancing stripe on opposite edge of Magna-Striped film. This feature makes Magna-Striped films be perfectly flat on the reel without "dish," prevents shrinkage of film on side opposite the sound track, and prevents film from uncoiling like a spring when wound during editing.

Magna-Stripe, according to Reeves, is the result of six years of research and development. The company has licensed the Westrex Corp. and also Ryder Service, Hollywood, to offer Magna-Stripe service to both professional and amateur film makers.

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WHAT'S NEW

in equipment, accessories, service

Hand-Held Camera Support—Kodach Camera & Sound Engineering Co., 125 W. 18th St., New York City, announces a new scientifically-engineered shoulder brace for use with hand-held 16mm and 35mm cameras such as Cine Special, Bolex, Filmo, Evens, Arriflex, Auricon.



DeVry, etc. Brace eliminates use of tripod, and permits smooth panning and tilting of camera in close quarters.

Made of light-weight aluminum, the Kodach camera shoulder brace lists for \$15.00.

Magnetic Film Splicer—Kinevox, Inc., 116 S. Hollywood Way, Burbank, Calif., announces a new splicer for the editing and butt splicing of 17½ and 35mm magnetic recording film. The Kinevox splicer employs a perforated adhesive tape for the joining medium. An accurate angle cut is made between the sprocket holes of the recording film.



Precision-machined regular pins accurately position the film and the perforated joining tape. No magnetic stainless steel construction safeguards against imparting extraneous magnetic noise to the recording film during splicing.

Kinevox engineers point to the superiority of the Kinevox-type butt-splice

versus the lap-splice method in that the butt splice does not cause film to react in passing the recorder and playback heads, thereby insuring flawless recording results.

Spacious Showrooms feature new, enlarged quarters of The Carsons Mgmt. Inc., now located at 1845 Broadway, New York City, in the heart of Gotham's motion picture and television industry. More than 4000 feet of floor space enable the company to display a greater range of movie and TV equipment than ever before, as well as providing enlarged



quarters for its repair and service departments.

Prominent among the equipment displayed are the new Carsons camera decks. Information on the complete line of Carsons Products may be had by writing the company at above address.

Compact Cine Editing Board—Ereona Camera Corp., 527 Fifth Ave., New York City, announces distribution in the U. S. of the German-made Siemens editing board for 16mm film, also the well known Siemens film splicer.

Editing board, which features all aluminum construction and precision machining, folds compactly when not in use, as shown below.

Combination editing board and splicer sells for \$38.75. Splicer and editing board also may be purchased separately.





CINEMATOGRAPHY FOR TV FILMS

(Continued from Page 200)

a) That the camera work for TV films is no different from that for theatrical motion pictures.

b) That good, normal lighting, without going overboard on special effects lighting, will produce a TV film with maximum transmission qualities.

c) That extreme contrasts should be avoided, and that best results follow where the contrast is slightly softer than average studio lighting for feature films.

d) There isn't any "easy money" in TV film making at present. It's hard work for any cameraman, and there are no big salaries yet to be had. But the field promises a tremendous future and eventually steady employment for most cameramen and assistants than ever provided by Hollywood studios.

e) No further improvement in film stocks is necessary. Present Eastman and DuPont films are capable of producing satisfactory negatives and positives for TV films.

f) There is much improvement yet to be made by many network stations in the transmission of TV films. The networks should get together as soon as possible and pool their ideas, resources and equipment toward a uniform overall top quality film transmission system. That this is possible is proved by those stations which currently are transmitting films satisfactorily.

Also emphasized in the report is the opinion that most television film producers have yet to take full advantage of the knowledge and the extensive studio experience of veteran motion picture cameramen, which, besides insuring good photography, would tend to eliminate such production problems as unnecessary footages, takes, and location sites.

It is estimated that the next six months will see most of the photographic-quality and film transmission problems solved by all Los Angeles stations.

CINEMATOGRAPHY REVIEWS

(Continued from Page 194)

for Universal-International release. Directed by Harry Watt.

"Ivory Hunter" concerns a game warden in Africa who sets out to establish a sanctuary for the native wild life, and his experiences with troublesome natives who are under control of a white man posing as a photographer but is in reality an ivory smuggler.

The picture is chiefly interesting for the scenes of Africa and African wildlife, photographed in color, although the staging, direction and the performance of the cast are by no means secondary. But viewers having a foreign locale are enjoying wide popularity, and "Ivory Hunter" can be put down as an offer of each film to see if you like these beautiful African wilderness scenes, herds of wild animals and the inevitable rhino chasing the camera car.

Technically, cameraman Unsworth has done a commendable job on this picture. The color, in the print reviewed in Hollywood, lacked consistency, but this might have been a fault of the London laboratory which processed Unsworth's footage.

Unsworth's handling of the moving camera shots, with the camera mounted on a truck, is well done, and his treatment of the rhino pursuing the game warden and his crew fleeing in a car is a highlight of the picture.

Most of the scenes were shot in Kenya, Tanganyika, and Uganda, Africa.

BULLETIN BOARD

(Continued from Page 190)

"Jim McLain," starring John Wayne. Assignment marks 20th feature film. Stout has photographed with Wayne.

GERALD HIRSCHFELD, A.S.C., currently is on location in Miami, Florida, where he is photographing an independent production, "The Mama Story," starring Ethel St. Cyr and directed by Joseph Lerner.

STATLER HOTEL, Washington, D.C., will be location site of S.M.P.T.E.'s 72nd semi-annual convention, which will take place next October 6th to 20th.

EDGAR BERGIN is in New York cementing plans for his forthcoming TV shows, which he insists must be on film.

GORDON ENTERPRISES, west-coast source of 10,000-and-1 stems of photographic equipment, located at 5362 N. Calaveras Ave., North Hollywood, has set up a complete new machine shop and service department for the overhaul and rebuilding of photographic equipment. Company has just been put under contract by the government's Atomic Energy Commission to service its camera equipment. One phase of this work is the finishing in beveled white enamel of all A.E.C.'s Mitchell cameras used in photographing test data in the hot climate of the White Sands proving grounds.

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Good news for present owners of B&H 70's If you already own a Bell & Howell 70 camera, you can have it adapted to take single-perforated film as well as regular double-perforated film. This brings your camera right up-to-the-minute in usefulness. This is a factory conversion which you can arrange for through your Bell & Howell dealer for just \$15.95. Some "free" Servicecenter office applies.

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